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♣Lunacon '84

March 16, 17, 18, 1984



Writer Guest of Honor

TERRY CARR

Artist Guest of Honor

TOM KIDD

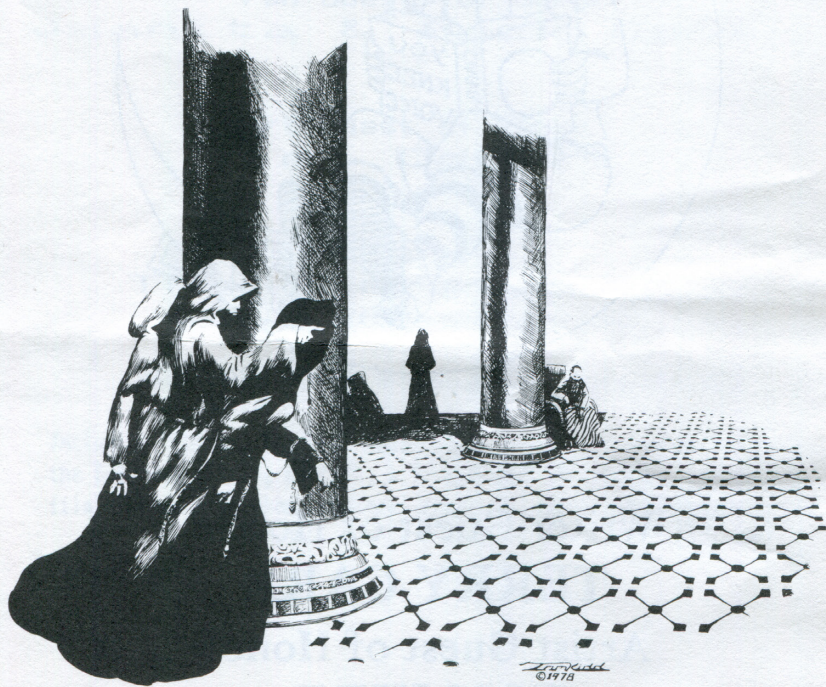
Fan Guest of Honor

CY CHAUVIN

ACKNOWLEDGEMENTS

We wish to thank the following whose assistance, contributions, time, effort, sweat, etc. helped make this convention possible: The Sheraton Heights Hotel, Margaret Kearns and Megan Field, our Honored Guests Terry Carr, Tom Kidd and Cy Chauvin, our Guest Speakers, Science Press, Steve Jackson Games, Victory Games, West End Games, Grumman Corp., Philip Chin, Robert Osband, Robert Rosenberg, Marc Thorner, SF³—The Madison (Wisconsin) Science Fiction Society, Walt Cole, Agnes, Ellen, Melanie Alicia, certain anonymous office machines and the publishers and companies who contributed so generously to our Book Exhibit (and Carol Unger, super-babysitter).

Special thanks go to our over-worked, hard-working Staff and Assistants without whom this convention wouldn't BE!



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Ben Yalow Dollar Bow-Tie Fold: created by Neal Elias; folded by Mark Kennedy

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LUNACON '84

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THE FOURTH DIMENSION AND HOW TO GET THERE by Rudy Rucker

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THE ADVERSARY by Julian May

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— Gerald Jonas
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Book Review

The sequel to Michael Coney's **THE CELESTIAL STEAM LOCOMOTIVE** is here. **GODS OF THE GREATAWAY** takes readers deeper into Dream Earth and to the very limits of the Ifalong. The Triad is back, determined to free Starquin the Omnipotent from the Hate Bombs and the Bale Wolves.

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Book Review



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☐ Please check here if you have attended Lunacon before.

Is this your first SF convention?

This is the New York Science Fiction Society's 27th. Welcome to Lunacon '84—make yourselves at home.

And if this is your first convention, you might ask a question such as: What is an SF con all about?

And you might receive myriad answers, but if you strip them all down to their essentials, you would probably find a single word: Celebration.

Yes, that's basically it. We are here to celebrate Science Fiction. It's a literary form that's been around since _____ (fill in the blank with Biblical times, *Cyrano de Bergerac*, Mary Shelley, Hugo Gernsback, etc., depending on your perspective . . . and whom you talk with), but which has only become, ahem, semi-respectable in recent years.

Think about that latter statement for a moment. The first Lunacon was held in the same year that Sputnik was launched. Did anyone notice an SF book on the New York Times' Bestsellers' list back then? Nowadays, the odds are that you will find at least two or three SF books listed each Sunday among the nation's top-sellers. How Gernsbackian! How Amazing!

If the average person on the street viewed the attendees at that first Lunacon, he or she might have thought them rather odd, what with their preoccupation with other worlds, other times, other universes. And, of course, there were not all that many conventions back then. For much of its existence, Lunacon was the largest Eastern regional SF convention. As you might have noticed by now (after all, SF fans are notoriously sharp), Lunacon is still pretty big, about as large as the World Science Fiction Convention that was held in New York City in 1967.

It wouldn't be too far out of line to think that the average person's view of SF fans has changed over the years. Sure, some of us might still be considered a little odd, but then, when the average person thinks of punk rockers and other such groupings of people, they decide that maybe SF fans aren't that strange after all. And if the average person even begins to contemplate how much science affects his or her life (especially computers), well then . . .

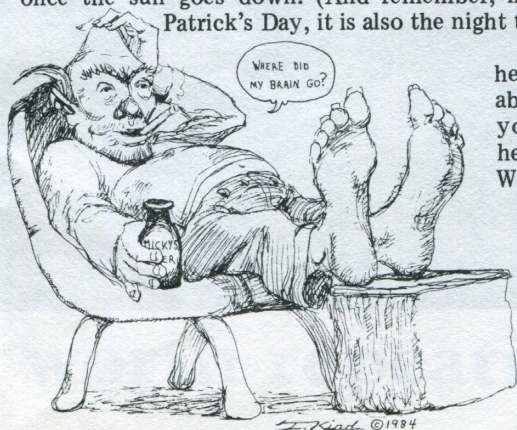
So we are all gathered here at the Sheraton Hasbrouck Heights this weekend to celebrate Science Fiction, mainly in its literary form, although there are some who are here for its presentation in forms other than books and magazines.

If this is your first convention, mingle with other attendees and talk with your fellow fans; the topic of Science Fiction is a great conversation breaker. Enjoy the programming, and enjoy the variety of parties that are sure to develop once the sun goes down. (And remember, in addition to Saturday being St. Patrick's Day, it is also the night the moon is full during March . . .)

If you are a veteran of SF cons, help out the rookies. And everyone, above all, please be courteous to your fellow human being. We are here to celebrate Science Fiction. We are all in this together.

Enjoy.

—Larry Carmody
Chairman



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"Nobody alive writes CONAN better than Robert Jordan."

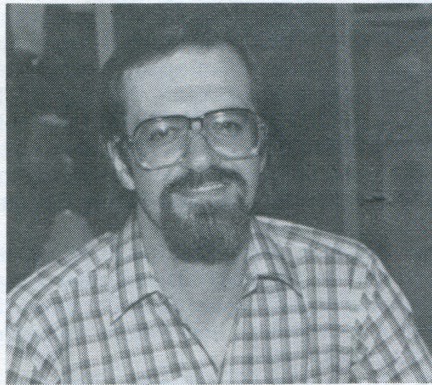
"Robert Jordan is one of the few writers to successfully capture much of the spirit of Howard's original character."

—*Science Fiction Chronicle*



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PRICE: \$2.95



TERRY CARR — AN APPRECIATION

by Ted White

Terry Carr is one of the best-rounded science fiction fans—or pros—around, and if anything is overdue for the Guest of Honorship bestowed upon him by this year's Lunacon.

Terry has been an SF fan for thirty-five years. In that time he has done virtually everything an SF fan *could* do:

He's become an outstanding fanwriter (winning the Fan Writer Hugo in 1973) whose achievements go back to the early fifties and include the authorship of most of the still-famed "Carl Brandon" works.

He's been celebrated as a faneditor since he started *Innuendo* with Dave Rike in the mid-fifties; he shared a Fanzine Hugo with the late Ron Ellick for *Fanac*; his *Lighthouse* was one of the top fanzines of the sixties; and he was coeditor of *Void* during its peak.

Although he never got a Fanartist Hugo, his art appeared in many fifties fanzines and his "Face Critters" presaged Jules Feiffer.

His collection of SF books, magazines, and fanzines is the envy of everyone who has seen it.

He is a winner of the Trans-Atlantic Fan Fund.

In 1961, shortly after moving to New York City where he lived for ten years, Terry launched his professional career, selling so many short stories to F&SF that some of them appeared under the "Carl Brandon" pseudonym. After writing *Warlord of Kor* for Ace Books, Terry joined the Scott Meredith Literary Agency where he quickly distinguished himself as an agent. From literary agent to editor was a short step, and when Don Wollheim hired Terry at Ace, the original Ace Specials were the result of Terry's vision and skill.

While at Ace, Terry also began jointly editing a *World's Best SF* annual series with Wollheim, and he has continued to edit an annual volume of the year's best science fiction since then—for a span of nearly twenty years, unprecedented in the field.

In 1971 Terry returned to California, where he has continued to write (less often than most people would wish) and edit (his name appears on the spine of around sixty books, most of them anthologies). Most recently he became one of the new triumvirate of editors at Tor Books, following Jim Baen's departure, and if you encounter him in a good and relaxed mood you might want to ask him about how he was nearly hired to be L. Ron Hubbard's editor a few months ago. (They told him he was hired, but those Scientologists are too tricky by half, and told the same thing to several others as well before deciding not to hire any of them after all.)

Fan and pro, boy and man, Terry Carr has done just about everything a fan or pro *can* do (except edit an SF magazine and chair a major con, and while I think he would rather like to edit a prozine, I've never detected in Terry the slightest desire to run a convention), and without exception he has done it all well (and usually outstandingly well).

In person Terry Carr is relaxed, naturally charming, and imbued with a sense of humor that has helped leaven the rough spots in his life. He is a man with many friends and few (if any—I've never noticed any) enemies. I've enjoyed his friendship for the past thirty years and I look forward to another thirty at the very least. —tw

TED WHITE is a Hugo-winning fan writer in addition to being a professional author and editor. He has also been selected as the Fan Guest of Honor at Aussiecon Two, the 43rd World Science Fiction Convention, to be held in Melbourne, Australia in August, 1985.

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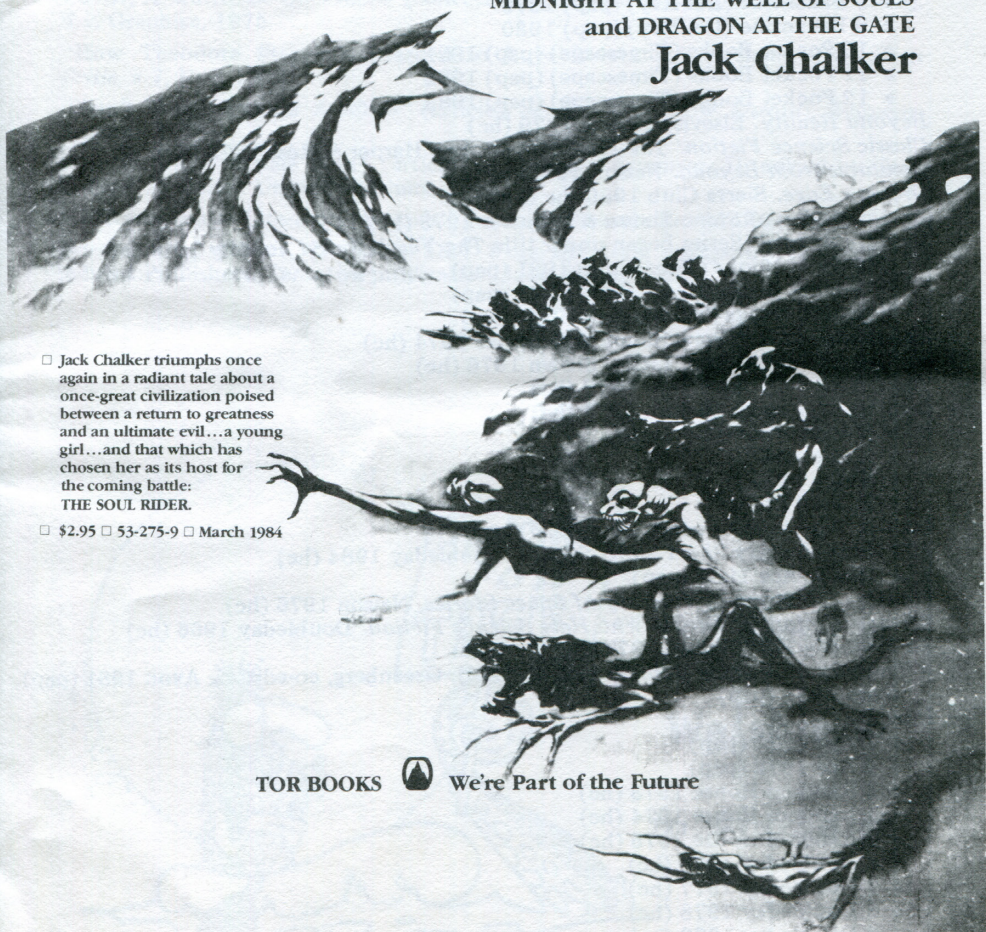
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Terry Carr Bibliography

(pap) paperback

(hc) hardcover

ANTHOLOGIES

The Best Science Fiction Novellas of the Year (pap)

1 Ballantine (Del Rey) 1979

2 Ballantine (Del Rey) 1980

The Best Science Fiction of the Year

1 Ballantine 1972 (pap)

2 Ballantine 1973 (pap)

3 Ballantine 1974 (pap)

4 Ballantine 1975 (pap)

5 Ballantine 1976 (pap)

6 Holt, Rinehart & Winston 1977 (hc)

7 Ballantine (Del Rey) (pap) 1978

8 Ballantine (Del Rey) (pap) 1979

9 Ballantine (Del Rey) (pap) 1980

10 Pocket Books (Timescape) (pap) 1981

11 Pocket Books (Timescape) (pap) 1982

12 Pocket Books (Timescape) (pap) 1983

Beyond Reality. Elsevier/Nelson 1979 (hc)

Classic Science Fiction: The First Golden Age. Harper & Row 1978 (hc)

Creatures from Beyond. Nelson 1975 (hc)

Dream's Edge. Sierra Club 1980 (hc & pb)

An Exaltation of Stars. Simon & Schuster 1973 (hc)

Fantasy Annual (Series began under title *The Year's Finest Fantasy*)

III Pocket Books (Timescape) 1981 (pap)

IV Pocket Books (Timescape) 1981 (pap)

V Pocket Books (Timescape) 1982 (pap)

Fellowship of the Stars. Simon & Schuster 1974 (hc)

The Ides of Tomorrow. Little, Brown 1976 (hc)

The Infinite Arena. Nelson 1977 (hc)

Into the Unknown. Nelson 1973 (hc)

New Worlds of Fantasy (pap)

1 Ace 1967

2 Ace 1970

3 Ace 1971

On Our Way to the Future. Ace 1970 (pap)

100 Great Fantasy Short Short Stories. Doubleday 1984 (hc)

The Others. Ace 1969 (pap)

Planets of Wonder: A Treasury of Space Stories. Nelson 1976 (hc)

Science Fiction for People Who Hate Science Fiction. Doubleday 1966 (hc)

To Follow a Star. Nelson 1977 (hc)

A Treasury of Modern Fantasy (w/ Martin H. Greenberg, co-editor). Avon 1981 (pap)

Avon 1981 (pap)

Universe

1 Ace 1971 (pap)

2 Ace 1972 (pap)

3 Random House 1973 (hc)

4 Random House 1974 (hc)

5 Random House 1975 (hc)

6 Doubleday 1976 (hc)

7 Doubleday 1977 (hc)

8 Doubleday 1978 (hc)

9 Doubleday 1979 (hc)

10 Doubleday 1980 (hc)

- # 11 Doubleday 1981 (hc)
- # 12 Doubleday 1982 (hc)
- # 13 Doubleday 1983 (hc)

World's Best Science Fiction (w/ Donald A. Wollheim, co-editor) (pap)

Ace 1965
 Ace 1966
 Ace 1967
 Ace 1968
 Ace 1969
 Ace 1970
 Ace 1971
 Ace 1972

Worlds Near & Far. Nelson 1974 (hc)

The Year's Finest Fantasy (Series re-titled *Fantasy Annual* w/ # 3)

- # 1 Berkley/Putnam 1978 (hc)
- # 2 Berkley 1979 (pap)

NOVELS

Cirque. Bobbs-Merrill 1977 (hc) [Reprinted Doubleday 1984 (hc)]

Invasion from 2500 (orig. published under pseud. Norman Edwards—joint pseud. w/ Ted White) Monarch Books 1964 (pap)

Warlord of Kar. Ace 1963 (Ace Double # F-177; pap)

COLLECTION

The Light at the End of the Universe. Pyramid 1976 (pap)

FORTHCOMING 1984 BOOKS

The Best from Universe. Doubleday (hc)

The Best Science Fiction of the Year # 13. Baen Books (pap)

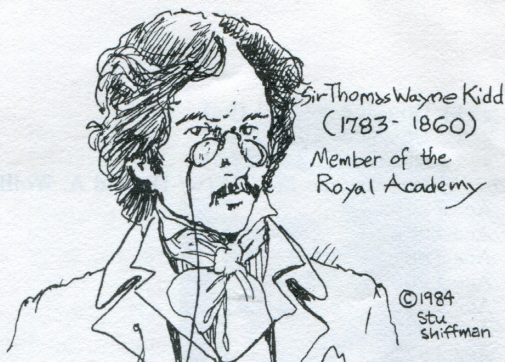
Universe 14. Doubleday (hc)



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TOM KIDD

by Andrea Montague



I'm a third-string replacement as a biographer for Tom. They first asked John Pierard, Tom's best friend, to do the biography. John agreed to do it, but didn't follow up on his promise. Then the task was assigned to another friend of Tom's, Steve Runin. Steve came through with a biography all right, a really good one. But unfortunately it wasn't about Tom. It was a diatribe against John, who'd originally been given the assignment. The article was well written and very funny, but only to someone who knows John. So finally the task fell to me, Tom's wife, presumably one of the people who knows him best. Now the only problem of having me do the biography is my apparent lack of objectivity. Will I cover up the dirty little secrets in Tom's life? Will I gloss over the problems? Will I exaggerate his successes? You bet.

Tom is an Air Force brat. He was born in Tampa, Florida in 1955 and lived in England, South Dakota, and Missouri before returning to Tampa in time for high school. In high school, he met fellow Air Force brat and artist John Pierard. In 1974 Tom participated in the Florida State Art competition, which had nearly 1000 entries. He walked away with Top Honors, which included a scholarship to Syracuse University. Tom began his illustration career at Syracuse, doing movie posters for the film program run by his friend Steve Runin. He also did illustrations for various fanzines and program books. After two years at S.U., Tom decided he was wasting his time, that he was destined for bigger and better things, so he got a job as a cashier at Red Barn. Later, he moved up the ladder to a job as a stock clerk at the University bookstore. After being fired from the bookstore, he eked out a living from unemployment and selling paintings to his friends who had money.

In 1978 he attended Iguacon in Phoenix. Just before the Hugos were given out, they announced the art show awards. Much to Tom's surprise, he won the award for Best Amateur Fantasy. He went up on stage to collect the award. (I was in the audience, so this must have been the first time I saw Tom. Unfortunately, I don't remember him.) When the show was over, he went excitedly to call his father in Florida, forgetting the time difference.

"Tom? (yawn) . . . You say you won an art award?"

"Yeah, I won Best Fantasy."

"Well that's great. How much money comes with that?"

Silence. This was Tom's first lesson in the true value of awards.

In 1979 Tom finally decided he'd been talking about going to New York long enough, it was time for action. With \$500 borrowed from his father, he took a room in Larchmont and started looking for work. Within a few months he'd gotten two book covers and was convinced he was headed for the big times. He got an apartment in Washington Heights in upper Manhattan, and waited for the work to start rolling in. But Tom says he soon discovered that "Those covers were so bad that no one gave me work for five months."

In December of 1979, I met Tom as I was moving into my apartment. He helped me move in. Six months later, he moved in himself. The summer of 1980 was pretty hard. Tom's money was running out. He did some covers for *Buck Rogers* comic books. He also got an assignment which Tom refers sarcastically to as the high point of his career—a series of cartoons for *Screw* magazine which he called "Lilliput Sex."

By September, the money had run out. He went to Noreascon II with only ten dollars left in the bank. He put his entire stock of paintings up in the art show for low minimum bids. He hoped to make a few hundred dollars, enough to pay the rent for the next couple of months. We were surprised to see all his paintings get bids. We were even more surprised when several of them got enough bids to go to auction. We sat in the back of the room at the auction. I was nearly jumping with excitement, Tom feigned indifference. His paintings doubled and tripled in price, some even quadrupled. He came home with over \$2000. It appeared his luck had changed.

TOM KIDD TALES #426—"THE BIRTH OF HUMOR" © JOHN REARD ¹⁹84



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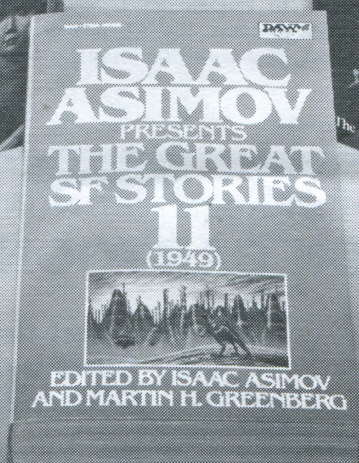
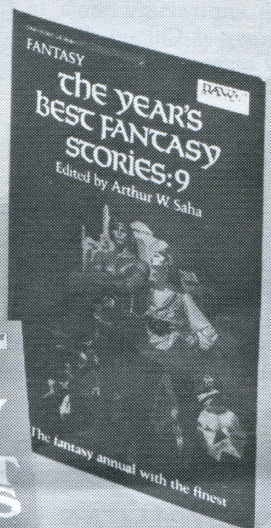
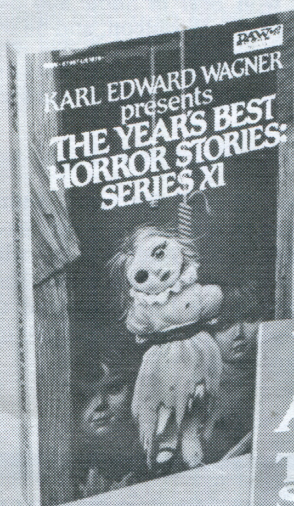
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His luck continued to get better. He heard that Tor Books was starting up, and Stu Shiffman (five time Hugo loser) recommended that he show Jim Baen his portfolio. Tom made an appointment right away, he wanted to get in on it early. When he got to Baen's office, they were still laying the carpet. Baen gave Tom a cover, telling him, "This is your big chance—don't screw it up."

Since then, Tom has been working steadily. He has done covers for Ace, Berkley, DAW, Tor, Pocket, Fawcett, Bluejay, New American Library, Zebra, Avon, *Analog*, *Amazing*, *Fantasy and Science Fiction*, and Doubleday Science Fiction Book Club. Many of his covers have been used on books in Germany. He has exhibited at the Museum of Surreal and Fantastic in Soho and at NASA's 25th anniversary show in Cleveland. In 1982, he won *Best in Show* and *Best Fantasy* at Chicon. It was his first professional award at a Worldcon, and he was very pleased. Of course, it still didn't come with any money.

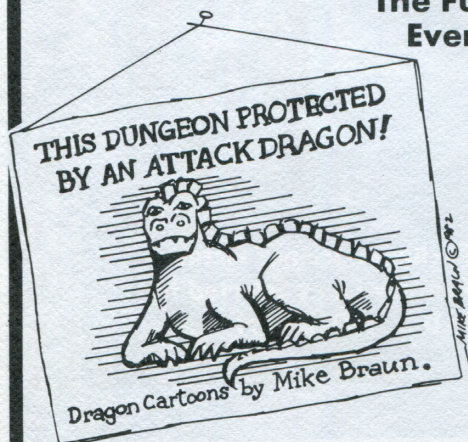
ANDREA MONTAGUE

by Tom Kidd

I should act more quickly on my impulses. When I first met Andrea Montague, late in 1979, my immediate impulse was to ask her to marry me. I courageously did so, three years later. Now, in early 1984, Andrea is my wife, my agent, my secretary; generally, the person who makes me look good. She's well qualified, with a B.A. in English from Stony Brook University and the tolerance of a dozen normal persons. She's a rare woman, a "nice girl." My one complaint is she's too honest. She won't lie about my rates.

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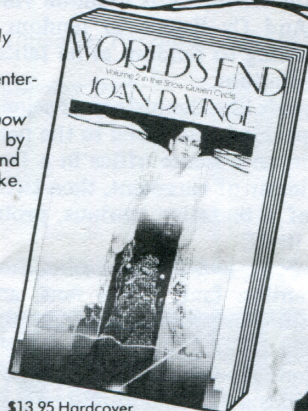
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CY CHAUVIN

by Diane Drutowski

It's hard to talk about Cy Chauvin without talking about science fiction fandom. As far as I'm concerned, *Cy is fandom*. And fandom is Cy. When Cy speaks, fandom listens. And Cy listens to fandom listening to himself. And fandom listens to Cy listening to fandom as he talks to it, and Cy listens, and fandom listens again, *ad infinitum*.

Cy Chauvin's career reads like the history of science fiction fandom itself: A childhood spent with bespeckled eyes glued to the pages of tattered sci-fi novels. A meeting of like minds in an obscure office in a Detroit university, cementing newfound discoveries. A letter of comment, then two, then three, then reams of letters, the outpourings of a tentative, curious, probing mind, eager to stretch the very limits of fandom itself.

The limits stretched, bent, and finally broke. Smashing the mold of Sercon fans, fanzine fans, convention fans, fringe fans, and gafia fans, Cy became EveryFan. There was nothing he couldn't do. Seemingly tireless, he published *Seldon's Plan*. He conceived and co-founded MISHAP, and ran APA-50 and APA-Z. He worked on Wondaycons and Autoclaves. He wrote countless articles and book reviews, and had his own book published.

And where Cy went, fandom followed. And Cy followed fandom. And fandom followed Cy following fandom. Which brings us to today, and further. What does the future hold for fandom, for Cy? Is it mammoth megacons, held simultaneously across the globe, connected via satellite, creating a vast network—a true meeting of all fannish minds? Is it super-specialized microcons for two, maybe three supra-fans, computer-matched for ideological compatibility? Or is it merely Cy sitting at home in Detroit, continuing his work as agent for the British Science Fiction Association, putting the finishing touches on a new book about James Blish, writing the occasional loc and cleaning the basement in preparation for Ratcon 3?

"Gee," replies Cy, "I don't know."

But not to worry. No matter what the future holds, there will be Cy, with his finger on the pulse of fandom, and fandom, with its finger on Cy.

DIANE DRUTOWSKI is not a supernatural being despite her position as Official Gargoyle (Editor) of APA-50. In real life, when she's not checking the pulse of Michigan Fandom, she is an architect.

CY CHAUVIN

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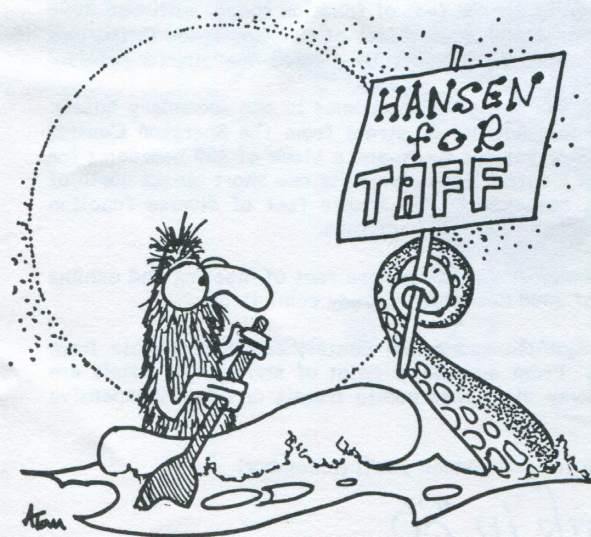
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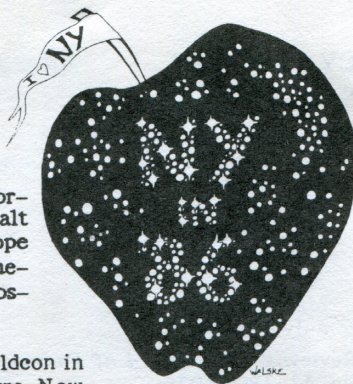
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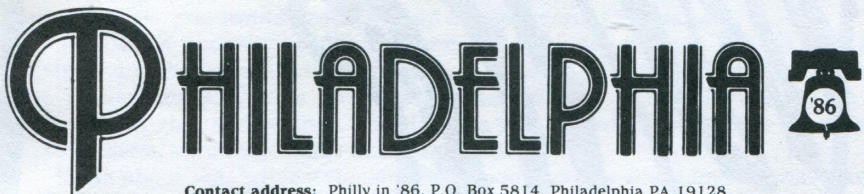
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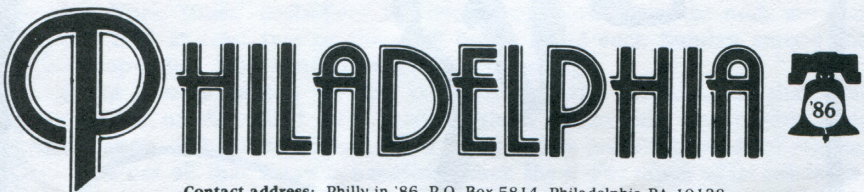
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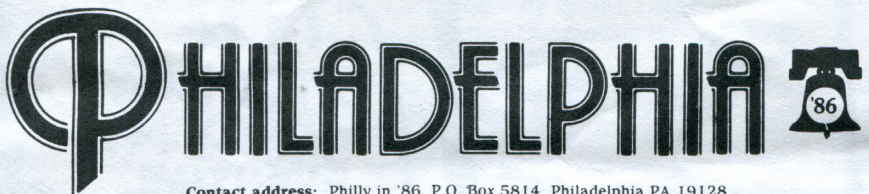
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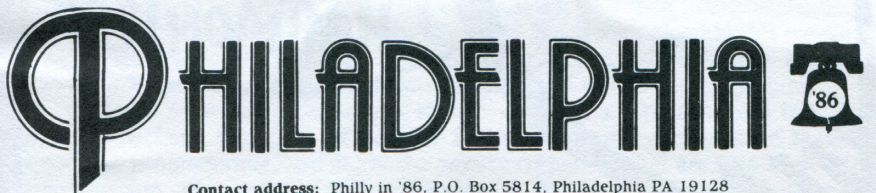
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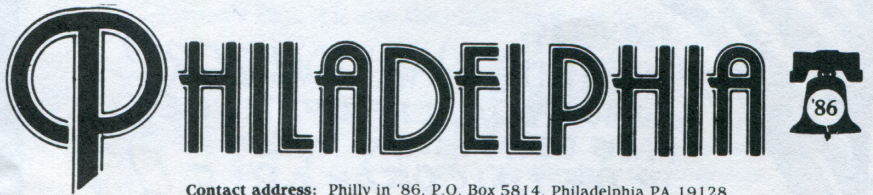
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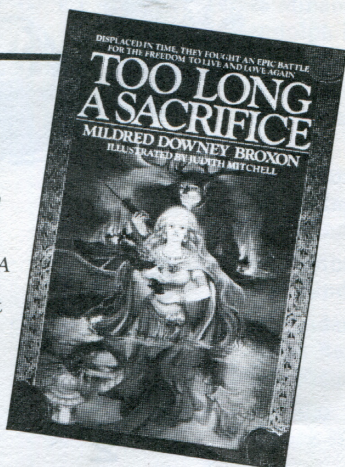
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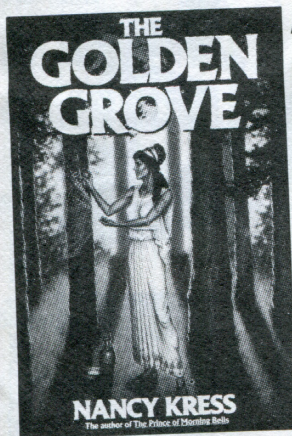
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1957	May 12		65
1958	April 13	Frank R. Paul	85
1959	April 12	Lester del Rey	80
1960	April 10	Ed Emsh	75
1961	April 9	Willy Ley	105
1962	April 29	Frederik Pohl	105
1963	April 21	Judith Merrill	115
1964		NO LUNACON—WORLD'S FAIR	
1965	April 24	Hal Clement	135
1966	April 16—17	Isaac Asimov	235
1967	April 29—30	James Blish	275
1968	April 20—21	Donald A. Wollheim	410
1969	April 12—13	Robert A.W. Lowndes	585
1970	April 11—12	Pro: Larry T. Shaw Fan: Howard De Vore	735
1971	April 16—18	John W. Campbell	900
1972	March 31—April 2	Theodore Sturgeon	1200
1973	April 20—22	Harlan Ellison	1600
1974	April 12—14	Forrest J Ackerman	1400
1975	April 18—20	Brian Aldiss	1100
1976	April 9—11	<i>Amazing and Fantastic Magazines</i>	1000
1977	April 8—10	L. Sprague and Catherine C. de Camp	900
1978	February 24—26	Robert Bloch	450
1979	March 30—April 1	Writer: Ron Goulart Artist: Gahan Wilson	650
1980	March 14—16	Writer: Larry Niven Artist: Vincent DiFate	750
1981	March 20—22	Writer: James White Artist: Jack Gaughan	875
1982	March 19—21	Writer Fred Saberhagen Artist: John Schoenherr Fan: Steve Stiles	1100
1983	March 18—20	Writer: Anne McCaffrey Artist: Barbi Johnson Fan: Don & Elsie Wollheim	1500
1984	March 16—18	Writer: Terry Carr Artist: Tom Kidd Fan: Cy Chauvin	?

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